

**Summary of Dissertation Recitals: One Operatic Role and Two Recitals of Vocal Music**

By

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of the requirements for the degree of  
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(Music Performance)  
in The University of Michigan  
2019

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## ABSTRACT

### **One operatic role and two vocal recitals performed in lieu of a written dissertation.**

One operatic role and two vocal recitals were performed in lieu of a written dissertation with the aim to present mastery in style, language, and intent within the classical vocal and operatic literature. The operatic role was Pluton in Marc-Antoine Charpentier's *La descente d'Orphée aux enfers* which demonstrated knowledge of baroque style, stagecraft, and proficiency in the French language. The second dissertation recital focused on female composers and poets from the baroque through contemporary era, with music by Barbara Strozzi, Clara Schumann, Jake Heggie, Daniel Zlatkin, and Lena McLin. The final dissertation recital presented diverse compositions from the turn of the nineteenth century, with works by Johannes Brahms, Manuel de Falla, Gustav Mahler, and Georges Bizet. The two recitals included works with piano, tenor voice, and continuo. The operatic role featured a baroque chamber orchestra.

Saturday, April 7, 2018, 8:00 p.m. and Sunday, April 8, 2018, 2:00 p.m., Moore Building, McIntosh Theatre, University of Michigan. Joseph Gascho, conductor. Matthew Ozawa, director. Marc-Antoine Charpentier's *La descente d'Orphée aux enfers*. Role performed: Pluton.

December 16, 2018, 2:00 p.m., Moore Building, McIntosh Theatre, University of Michigan. Lydia Qiu, piano. Helen LaGrand, cello. Shohei Kobayashi, baroque guitar. Clayton Farmer, harpsichord. Barbara Strozzi "Amor dormiglione," "Spesso per entro al petto," and "L'eraclito amoroso." Clara Schumann "Er ist gekommen," "Ihr Bildnis," "Liebst du um Schönheit," and "Lorelei." Daniel Zlatkin "salt," "crisis," and "bright one" from *Do not Rise*. Jake Heggie "Creation," "Animal Passion," "Alas! Alack!" "Indian Summer Blue," and "Joy Alone." Lena Mclin "Silence," "The Unlucky Apple," and "If I could give you all I had," from *Songs of Love*. Lena Mclin "Amazing Grace."

Saturday, March 23, 2019, 5:30 p.m., Moore Building, Britton Recital Hall, University of Michigan. Lydia Qiu, piano. Camron Gray, tenor. Johannes Brahms, *Zigeunerlieder*: "I," "II," "III," "IV," "V," "VI," "VII," "VIII." Manuel de Falla, *Siete canciones populares Españolas*: "El paño moruno," "Seguidilla Murciana," "Asturiana," "Jota," "Nana," "Canción," and "Polo." Gustav Mahler, *Rückert Lieder*: "Blicke mir nicht in die Lieder," "Ich atmet' einen linden Duft," "Ich bin der Welt abhanden gekommen," "Liebst du um Schönheit," and "Um Mitternacht." Georges Bizet "Habanera: L'amour est un oiseau rebelle," and "Séguidilla: Près des remparts de Seville," from *Carmen*.

## CHAPTER I

### Character Analysis

Marc- Antoine Charpentier's unfinished chamber opera, *La descente d'Orphée aux enfers* was written in approximately 1686. It recounts the story from Greek mythology of Orpheus' descent into the underworld, of which Pluton was the ruler. For the analysis of the role of Pluton, one must understand the performance practice of seventeenth century French music, Charpentier's treatises, and the story of this Greek god within the realm of classical Greek mythology.

#### Marc-Antoine Charpentier

Marc-Antoine Charpentier has had a renaissance over the past four decades. He was usually overlooked in his time due to the popularity of Jean-Baptiste Lully. Despite not having a position in the court of Louis XIV, H. Wiley Hitchcock suggests his gifted productivity of composition is why he is still remembered today.<sup>1</sup> His educational background is unknown, but evidence suggests that he was taught by Jesuits. His compositions reflect a vast knowledge of mid-century Italian music and there are rumors that Giacomo Carissimi was his teacher. Charpentier wrote many religious works up through 1687, which was the year of Lully's death. It was not until after 1687 that Charpentier started to write *tragédie lyrique*. In 1698, Charpentier

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<sup>1</sup> H. Wiley Hitchcock, "Charpentier, Marc- Antoine" (Oxford, 2019), [www.oxfordmusiconline.com](http://www.oxfordmusiconline.com).

was given the post of *maître de musique* of the Saint-Chapelle, where he wrote some of his most impressive compositions.

Charpentier also wrote eight theatre works for Mademoiselle de Guise, with the last of these works being *La descente d'Orphée aux enfers*. He wrote this chamber opera in approximately 1686 and sang the title role. It was written in two acts for ten singers, flutes, violins, viols, and continuo. It was left unfinished by the composer.<sup>2</sup>

Both Étienne Loulié and Marc-Antoine Charpentier wrote treatises that are useful in understanding the performance practice of his music. For example, Charpentier noted that music full of only consonances would be “dull.” This is important to know because it is too common for a performer to assume that an accidental is written as a mistake, and Charpentier loved augmented and diminished intervals.

The understanding of *notes inégales* is important for this music. This concept is described in Charpentier’s treatise as “the inequality of successions of sixteenth notes or semiquavers.”<sup>3</sup> It is relative to the modern-day term “swing.”<sup>4</sup> In our performance, the ensemble worked on creating the feeling of *inégale* where the written notes were given a feeling of dotted rhythms. Also, included in the Loulié and Charpentier treatises were lists of common ornamentations. These treatises can be used as a reference for the preferred style of ornamentation.

In addition to the previous information, *The French Baroque Primer*, an online resource by John S. Powell from The University of Tulsa, includes information on seventeenth century French singing diction, based upon information by Marin Mersenne and Bénigne de Bacilly. Based on the argument that this style was found in primary sources, the historic pronunciation of seventeenth century French could be used in this chamber opera. The main difference in this type of diction is that the “oi” vowel was pronounced as “oé” or “oué.” Mersenne also noted that the passion of the text was articulated by giving emphasis to the consonants. One could prolong the duration of the consonant or use forceful articulation. The consonants can also bleed over the beat. The most important quality for the French style of singing, however, was *douceur* or a quality of sweetness.<sup>5</sup>

#### Classical Greek Mythology

Charpentier’s *La descente d'Orphée aux enfers* is based upon the myth of Orphée. Plato was the first classical Greek author to write of Pluton. The story of Pluton’s origin talks of him being swallowed alive by his father as he, along with his siblings, was born. Zeus was the only child who was not swallowed and was instead smuggled away to live in a cave. Zeus would

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<sup>2</sup> William Hansen, *Classical Mythology: A Guide to the Mythical World of Greek Romans* (Santa Barbara: Oxford, 2004), 179.

<sup>3</sup> John S. Powell “Web Projects by John S. Powell” last modified April 1, 2018, <http://www.personal.utulsa.edu/~john-powell/directory/>.

<sup>4</sup> Jeffrey Kite-Powell, *A Performer’s Guide to Seventeenth-Century Music, Second Edition*. Bloomington: Indiana University Press, 2012.

<sup>5</sup> John S. Powell “Web Projects by John S. Powell” last modified April 1, 2018, <http://www.personal.utulsa.edu/~john-powell/directory/>.

eventually lead a battle between older gods and younger gods where the younger gods would win. With this win Pluton, along with Zeus and Poseidon, was given sovereignty over different parts of the world. Pluton was given reign over Erebus and was then known as the lord of the dark realm.<sup>6</sup>

William Hansen agrees that Pluton is not the sole divinity that represents the death realm. Despite Hades being the ruler of the dead, other characters, such as Ker and Thanatos, are connected to death spirits.<sup>7</sup> Pluton is very hungry to add inhabitants to Erebus and not have them returned. According to Homer, “most persons, since they fear [Hades’] name, call him Pluton.” Hades is considered the most hateful god to humans.<sup>8</sup>

According to Ovid’s *Metamorphoses*, Pluton represented the positive concept of the god that ruled over the underworld. The god, Plutus, is the god of wealth. Many times, this god was fused with Pluton, because mineral wealth was considered to be underground, just as Pluton ruled the deep earth. The *Katabasis of Orpheus* in book 10 also states that Hades and Pluton were differentiated by their characters, but not by their myths. Hades’ character was considered darker and more violent. However, both gods ruled over the underworld in a three-way division of authority.<sup>9</sup>

The gods Poseidon and Zeus already had spouses, and Pluton lacked a mate. According to *Homeric Hymn to Demeter*, Zeus secretly agreed to give his daughter Persephone to Pluton. As her father, Zeus had the right to choose her spouse. However, neither Persephone or her mother knew of him agreeing to the marriage with Pluton. It was while Persephone was walking through the meadows that Pluton abducted her. Her mother, Demeter, searched for her. After finding what her husband had done, she became angry.<sup>10</sup>

According to the myth in William Hansen’s *Classical Mythology: A Guide to the Mythical World of Greek Romans*, Zeus requested to have Persephone come out of Hades to see her mother, but Pluton had already convinced her to eat a pomegranate seed, which would mean

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<sup>6</sup> William Hansen, *Classical Mythology: A Guide to the Mythical World of Greek Romans* (Santa Barbara: Oxford, 2004), 179.

<sup>7</sup> William Hansen, *Classical Mythology: A Guide to the Mythical World of Greek Romans* (Santa Barbara: Oxford, 2004), 179.

<sup>8</sup> Romans also used the name “Pluto” to represent Hades. “Dis,” meaning wealthy one, is the translation of the Greek “Plouton.” The spelling of Pluto is differentiated based upon region. The Latinized name is *Plouton*. Pluto’s roman equivalent is *Dis Pater*, which can be translated to “rich father.” “Pluto,” the Greek borrowed name, was the god of the underworld and the word given to the underworld itself. This led some, according to the *Katabasis of Orpheus* in book 10, to assume Pluto was the roman counterpart to Hades. *Pluton*, in French and German, and *Plutone*, in Italian, were the names given to ruler of the underworld in western literature and art forms.

<sup>9</sup> *Metamorphoses/ Ovid*, Translated by A.D. Melville (New York: Oxford University Press, 1986), 71.

<sup>10</sup> *Metamorphoses/ Ovid*, Translated by A.D. Melville (New York: Oxford University Press, 1986), 71.

that she must return to Hades. Zeus then made a compromise to have her spend part of the year with her mother and the other part with her husband Pluton.<sup>11</sup>

This same myth was told of Persephone, in book 5 of the *Katabasis*, in which Pluton fell in love with her while watching her pick flowers and decides to seize her and drag her to the underworld. Ceres became anxious and began to look for his daughter. He asked Zeus, the god of the sky, for help. Zeus agreed to help if Persephone had not touched food in the underworld. Unfortunately, she had eaten a pomegranate and therefore, could not return to Ceres. A compromise was finally made, however, between Ceres and Pluton, that Persephone could spend time between both worlds. Ironically, Persephone's story of marriage is a bit comparable with Eurydice in which she gets bitten by a snake while picking flowers and is then taken to the underworld.<sup>12</sup> Persephone shows in this myth and Orphée's myth that she has a power over Pluton that can persuade him past his stubbornness. Additionally, in book 10, Pluton is referenced as to always sitting with Persephone facing him.<sup>13</sup> This detail in seating arrangements proves the importance of Persephone in Pluton's life.

This relationship between Pluton and Persephone is where one can further trace the "positive" side of this ruler of the underworld. The depths of this relationship assist a performer in developing a more thorough character analysis. The audience sees hints of empathy, desire, and love from Pluton that contrast with his initial persona of stubbornness and lack of sympathy, which was presented early in Act Two.

While Pluton plays the part of a possessor of an object that mortals wish to have given away, the Greek writer, Lucian, agrees that Pluton's love for his wife gave him a "special sympathy or insight into lovers parted by death." Lucian added that Pluton had asked Protesilaus, the first Greek hero who was killed in the Trojan war, if he was in love when he requested to return to the mortal world. Pluton had said, "such lovers we have here in plenty, but they love an object, which none of them can obtain." Protesilaus, like Orphée, tried to persuade Pluton to return his spouse, but Pluton tells him that they would reunite after death. Protesilaus replies that Pluton should understand love and impatience himself. Here, Persephone interceded, just as she does in Orphée's story, and Pluton grants Protesilaus his wish, for a day.

*La descente d'Orphée aux enfers* allows us to see Pluton's one weakness: his love for his wife, Persephone. The myth of Orphée's descent presents Persephone as a persuasive partner of Pluton, who is inspired by love.

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<sup>11</sup> William Hansen, *Classical Mythology: A Guide to the Mythical World of Greek Romans* (Santa Barbara: Oxford, 2004), 179.

<sup>12</sup> Both myths written on this story are similar, however, Pluton is given the name *Dis* in the myth presented in the book 5 of *Katabasis*. Zeus is also named Jove in the *Katabasis* version.

<sup>13</sup> *Metamorphoses/ Ovid*, Translated by A.D. Melville (New York: Oxford University Press, 1986), 71.

## Musical Analysis

Pluton does not appear in Act One of *La descente d'Orphée aux enfers*. In Act One, Charpentier uses changes in keys to represent the mood and further color the music. His use of choosing major or minor significantly influences the dramatic changes in the story. The second act opens in the underworld with three culprits singing for hope in F major. It is in scene three that Pluton appears after a short prelude of nine measures in D minor and asks, "Que cherche en mon palais ce mortel téméraire? (What is this mortal looking for in my palace?)" In *A French Baroque Primer 2*, each key is assumed a certain character. D minor is given the character of serious and pious.<sup>14</sup> This is a true characteristic entrance for the god Pluton. This Passage of Pluton is considered recitative. He enters singing after a "D" in octaves is played. As he says the word "mortal" the vocal line leaps up a perfect fourth to a B-flat. He continues to ask, "Oset'il en troubler le silence éternel? (You dare disturb the eternal silence?)" Silence is held four and half beats, giving the word a true eternal feeling, after which there is a rest of two beats in which silence is heard. A C-sharp is then played and Pluton continues by saying "Prévoitil ce qui suit son dessein criminel? (Does he foresee what will follow his criminal intent?)" The bass line moves along with leaping half and quarter notes. Pluton then continues singing on all sixteenth notes saying, "Connaitil le danger qu'on court à me déplaire? (Do you know the danger one runs to displease me?)" The moving rhythm gives the feel of urgency and frustration. The meter changes from 4/4 time in the recitative to cut time on the last syllable of "déplaire," meaning to "displease." With this first entrance, Charpentier presents Pluton as a powerful, frustrated, and disturbed character.

Shortly after, Orphée assures Pluton that he has not come with violence. Persephone intervenes in the key of F major. Underlining his despair, Orphée sings to Pluton in minor with seventh and ninth chords beneath him.

Pluton shows his inflexibility by saying, "Le destin est contraire à ce que tu sou haites," meaning, "Fate is contrary to what you wish." *Air 23* starts in 4/4 time. Again, Pluton is singing in D minor which marks the characteristics of piousness and seriousness. Pluton starts immediately with fast moving sixteenth notes indicting his urgency after hearing Orphée's intoxicating air. He then says, "époux infortuné, finis tes vains regrets. (Unfortunate spouse finish your vain regrets.)" The meter changes from 4/4 to 3/2 on the word "regrets." Thinking of the piece in one, the tempo was more moderate and could be counted with two downbeats and an upbeat. At the change of meter, the vocal line sings on mainly half notes and dotted half notes, while the bass plays the exact same notes and rhythms of the voice. With the bass doubling the voice, the music creates a feeling of earthiness. Pluton warns Orphée that "Les ombres qui me sont sujettes," meaning, "shadows that obey his will never return from the empire of the dead."

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<sup>14</sup> John S. Powell "Web Projects by John S. Powell" last modified April 1, 2018, <http://www.personal.utulsa.edu/~john-powell/directory/>.

The bass line then leaps from the A that is sung by Pluton on “jamais” (never) and leaps between D and A dropping over an octave. These leaps outline the key of D. The bass then joins the voice again when Pluton warns Orphée again. He sings the same words but starts up a third and stays in the higher register of the voice, increasing dynamics and intensity only to then drop to a low D by the end of his repetition. The doubling of the bass and voice continue to create a severity that exuberates power. Ending on a low D allows the female voice to sing within the chest register and color the voice in a domineering fashion.

Again, Charpentier is painting a picture of Pluton as inflexible, stubborn, powerful, and unsympathetic. His character still comes across as unchanging and almost one-dimensional at this point in the opera. These musical structures prove that Pluton is projecting his power over all in Hades and governs as a dictator. Persephone urges her husband to return Euridice to Orphée, singing in A minor. Pluton, suddenly, starts to feel soft and starts a duet with Persephone. He sings in B-flat major. This is a dramatic change from D minor, the key which he has sung in throughout the entire opera. B-flat major has the characteristics of magnificence and joy.<sup>15</sup> If this was truly Charpentier’s intention, then Pluton was not only seduced by Orphée, but he has begun to feel joy which is far from the atmosphere he has created in Hades. This is also a pivotal moment in the chamber opera. Pluton slowly shows his one weakness. Pluton sings up a fifth from the bass entrance of B-flat. He sings, “Quel charme impérieux m’incite à la tendresse et me fait plaindre son tourment. (What compelling charm inspires me to tenderness and makes me pity torment.)” He then sings to himself, “Pluton, aurais-tu la faiblesse de te laisser toucher aux regrets d’un amant? (Pluton would you have the weakness to let yourself be touched by the lover’s regrets?)” This is all sung in 4/4 time. Again, the last word of Pluton switches the meter to cut time.

In cut time, Proserpine sings to Orphée in the key of F major which, according to the *French Baroque Primer*, is characterized by furious and quick-tempered. This is the one key, that if agreeing with the classifications given in *French Baroque Prime*, that I do not feel truly embellishes the temperament of Persephone. Here, Persephone more so pushes Orphée in encouragement to victory singing, “Courage Orphée display your melodious accents’ greatest charms. The most unyielding of gods can scarcely hold back his tears.”

It is the duet with Persephone that shows Pluton’s most dramatic change in character in the opera. In his other airs and interjections, he remained stubborn and unnegotiable. However, it was with Persephone’s plea, in A minor, where we see Pluton’s character show a more open and soft side. This is the moment where Pluton has empathized with Orphée by remembering his love for Persephone. It is within Persephone, Pluton’s one true love, that the real power of the underworld is revealed.

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<sup>15</sup> John S. Powell “Web Projects by John S. Powell” last modified April 1, 2018.  
<http://www.personal.utulsa.edu/~john-powell/directory/>.

Pluton surrenders to the power of love in *air 30*. After Orphée sings his enchanting air and truly wins the community of Hades over, Pluton sings his second air. This is in D major, which is the major of the D minor key he was singing in throughout the opera. D major is characterized as joyful and militant which seems to align with this second air. Pluton sings “Je cede, je me rends, amiable Proserpine, conjuré par vos yeux, je n’ai plus rigueur. (I yield, I surrender amiable Proserpine conjured by your eyes, I have no more rigor.)” In the previous air, Orphée reminded Pluton of his love he once felt for Persephone. He said, “Let yourself be touched.” Orphée’s magical song truly made Pluton soft and in love again with Persephone. It is this love that Pluton sings of in his air. There is a meter change on the word “rigueur (rigor),” to triple meter. This triple meter gives the feel of a joyous dance as Pluton sings, “Voyez ce que peut sur mon coeur votre beauté divine. (See the effect on my heart of your divine beauty.)” The C-naturals on “sur (on)” and “beauté (beauty)” gives a minor shift to this line. The word “divine” is given a dotted half note plus a half note, sustaining the importance of the word in relation to Persephone. There is a small three and a half measure interlude after this statement that keeps the dancelike feel.

Pluton sings again, “Retourne à la clarté du jour, Orphée amoureux et fidèle. (Return to the brightness of day Orphée lovers and faithful.)” This is sung over a hemiola. This gives the effect of a shift between triple and duple meter. Pluton continues, “Je vais tirer des mains de la Parque cruelle l’objet de ton amour. (I will take from the cruel fate’s hands the object of your love.)” There is a leap up to a high D on “object of your love,” which indicates the importance of the word love. Love, again, is the one thing that persuaded Pluton and is the one thing that Orphée must protect.

There is a small two measure interlude after this. Staying in the higher register, Pluton then sings, “Sans triomphant de l’empire des ombres, Euridice suivra tes pas. (Leave the empires of shadows and triumphant, Euridice will follow your steps.)” Singing in this high register gives the feeling of heightened intensity. Pluton, seduced by the love for Persephone that Orphée allowed him to see, is excited.

However, at BB, there is a sudden change into 4/4 time again. Pluton sings on repeating C naturals (not in D major), “Mais pour la regarder ne te retourne pas. (But do not turn around to look at each other.)” This sudden shift in meter and on a note outside of the key which continues to the highest note sung of E, heightens to a dramatic warning. Pluton warns, “Que tu ne sois sorti de ces demeures sombres. (until you come out of the dark dwellings).” Then, Charpentier uses hemiolas to finish Pluton’s warning of, “Sinon, je la re prends par un second trépas. (If not I will reclaim for a second death.)” The feeling of shift between triple and duple meter in 4/4 time plays with not only elongating the warning which is repeated, but also the feeling of tension between the world of darkness and light. It also heightens the juxtaposition Pluton feels within himself of being a powerful, stubborn dictator who is weakened by love. In this air, we see the transformation of Pluton whom has softened and is enamored by Persephone. He recovers himself, as he warns Orphée of the conditions of his agreement.

The unsympathetic Pluton presented to the audience in scene three has opened a window of truth and love that started with the duet with Persephone. We see a softening in Pluton's heart and, although a god, it shows a moment of humanity. Love had the power to persuade Pluton into seeing into others' eyes and see past his selfish ways. Although it was brief, this moment presents a sense of hope within what others may see as an unyielding evil.

Charpentier used changes in keys/modes, rhythms, tempi, and added accidentals to help present the mood intended for the audience. Understanding the concept of *inégaie*, key temperament associations, and tempi changes by indication of meter helped further develop the character of Pluton.

The knowledge of the classical history of the god Pluton, Charpentier's treatises, and seventeenth century style in music and diction help to further assess the character and performance practice of Pluton in Charpentier's *La descente d'Orphée aux enfers*.

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## CHAPTER II

### The Female Voice

#### RECITAL ONE PROGRAM

Kristen DiNinno, Mezzo-Soprano

Lydia Qiu, Piano

Helen LaGrand, Cello

Shohei Kobayashi, Guitar

Clayton Farmer, Harpsichord

Sunday, December 16, 2018 Moore Building McIntosh Theatre University of Michigan

2:00 PM

From *Cantate, ariette e duetti, op.2*

Amor dormiglione, no. 22

Spesso per entro el petto, no. 5

L'Eraclito amoroso, no. 14

Barbara Strozzi (1619-1677)

Helen LaGrand, Cello

Shohei Kobayashi, Baroque Guitar

Clayton Farmer, Harpsichord

Er is gekommen in Sturm und Regen, op. 12, no. 2

Ihr Bildnis, op.13, no.1

Clara Schumann (1819- 1896)

Liebst du um Schönheit, op.12, no.4  
Lorelei

*Intermission*

From *Do Not Rise*  
salt  
crisis  
bright one

Daniel Zlatkin (b.1992)

Natural Selection  
Creation  
Animal Passion  
Alas! Alack!  
Indian Summer Blue  
Joy Alone (Connection)

Jake Heggie (b. 1961)

Songs of Love  
Silence  
The unlucky apple  
If I could give you all

Lena McLin (b.1929)

Amazing Grace

John Newton (1725- 1807)  
*Arr. Lena McLin*

## RECITAL ONE PROGRAM NOTES

With eight published volumes that include over one hundred pieces, Barbara Strozzi was one of the most gifted and prolific composers of secular vocal music in the seventeenth century. Her works have theatrical and virtuosic temperament which primarily focus on one affect, and includes themes of unrequited love and suffering. She uses irony, humor, and vulnerability to portray each affect. Along with being a well-regarded composer, she was also an accomplished singer. Most of her works are secular madrigals, arias, and cantatas. As a woman, publication during her lifetime was a rarity. Strozzi understood this and is noted saying to the grand duchess of Tuscany, Vittoria della Rovere, “I must reverently consecrate this first work, which as a woman I publish all too boldly, to the most August name of your highness so that, under an oak of gold it may rest secure against the lightning bolts of slander prepared for it.”<sup>16</sup>

Strozzi lived in the household of Giulio Strozzi, who was a poet and lead figure in the Venetian intellectual community. Barbara was his servant and soon to be heir, which was identified in his will under the name of Barbara Valle. Giulio referred to Barbara as his “figliuola elettiva” which translates as, “elective daughter.” Some suggest Barbara was his adoptive daughter. However, it is more likely that she was his illegitimate daughter. Giulio exposed Barbara to Venetian music and literature. Giulio also started an academy, *Accademia degli Unisoni*, in 1637. This academy brought about opportunities for Barbara to display her talents. Barbara was the mistress of ceremonies and would perform songs during these meetings. The academy itself did not have any female members, however, it was interested in social issues such as feminism. Due to her delegation of mistress, questions arose regarding her morality. Music was not a suitable career for a woman during the seventeenth century and people of the time assumed such women were “courtesans.” Women were distinguished mainly for their physical appearance, beauty of voice, and performance techniques.

Barbara’s compositions can be divided into two categories: aria and cantata. Her early volumes were generally strophic or a variation on a strophic form. Her later volumes were also strophic, but much longer in length, complicated, and freer in form. She wrote in a lyrical style and focused on how the text was communicated to the audience. She studied with Francesco Cavalli, whose influences can be heard throughout her compositions. However, her works differentiated from Cavalli’s by having more lyrical and melismatic passages than his. She also used chromaticism, syncopations, large leaps, and interruptions, which were aimed to accomplish her goal of allowing the human voice to “speak for itself.”

All three pieces focus on the pangs of love. “Amor, non dormir più” is an aria that alternates between a refrain and verse. The singer begs cupid (love) to awake and cater to her longings. “Spesso per entro al petto” is a strophic song set in three verses. The text focuses on the pain felt through love. Strozzi uses melismas to further display the torturous feelings of love.

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<sup>16</sup> Jane Bowers and Judith Tick, *Women making Music*. (Urbana and Chicago: University of Illinois Press, 1987), 168-191.

This is apparent in the melismas on *martire* (pain), *tormenta* (torments), and *furor* (madness). “L’eraclito amoroso” also focuses on the pain of love and an unfaithful lover. Strozzi uses long melismas and contrasting passages to portray the narrator’s relief felt in grief.<sup>17</sup>

Amor dormiglione (Sleeping Love)<sup>18</sup>

<p>Amor, non dormir più! Su, svegliati omai!</p> <p>Che mentre dormi tu, Dormon le gioie mie Vegliano i guai. Non esser, amor dappoco! Strali, foco! Strali, su! Foco, su, su!</p> <p>Non dormir più, svegliati, su, amor! Oh pigro, oh tardo, tu non hai senso!</p> <p>Amor melenso, amor codardo, ah, quale io resto</p> <p>Ché nel mio ardore tu dorma, amore! Mancava questo!</p>	<p>Love (Cupid), do not sleep anymore? Come on- get up now</p> <p>Because while you are sleeping my joys sleep, my troubles are awake. Do not be worthless Love! Arrows, fire- arrows, come on! Fire, come on, come on!</p> <p>Do not sleep anymore; get up, come one, Love! Oh lazy one, oh sluggish one, you have no common sense!</p> <p>Doltish Love, cowardly love, ah, what a state I am in</p> <p>Because you sleep during my passion, Love! I really didn’t need this!</p>
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Figure 1. *Amor dormiglione*, Translation by Michelle Fegeas

Spesso per entro al petto (Often a little something)<sup>19</sup>

<p>Spesso per entro al petto mi passa un non so che, e non so dir, s’egli è o martire o diletto. Tal’ hor mi sento uccidere da incognito rigor. Sarebbe pur da ridere, che fosse il mal d’amor.</p>	<p>Often a little something passes into my heart and I cannot say if it is pain or delight. I feel like I am dying from an unknown force. How laughable it would be, if this were the sickness of love.</p>
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<sup>17</sup> Carol Kimball, *Women Composers: A Heritage of Song*. (Milwaukee: Hal Leonard Productions, 2004), 157.

<sup>18</sup> Michelle Fegeas, “A Graduate Voice Recital,” (M.M., University of Florida, 2013).

<sup>19</sup> Carol Kimball, *Women Composers: A Heritage of Song*. (Milwaukee: Hal Leonard Productions, 2004), 157.

Qual hor mi s'apresenta di Clori il bel seren  
mi nasce un foco in sen, che piace e in un  
tormenta.  
Mi sento il cor dividere tra il gielo e tra  
l'ardor.  
Sarebbe pur da ridere, che fosse il mal  
d'amor.

When the beautiful siren Clori presents  
herself to me, a fire grows within my breast  
which both delights and torments me.  
I feel my heart divided between ice and fire.  
How laughable it would be, if this were the  
sickness of love.

Figure 2. *Spesso per entro al petto*, Translation by Giacinto Andrea Cicognini

L'eraclito amoroso<sup>20</sup>

Udite amanti la cagione, oh Dio!  
Ch'a lagrimar mi porta:  
Nell'adorato e bello idolo mio,  
Che si fido credei, la fede è morta.

Listen, you lovers, to the reason, oh God!  
For my weeping:  
In my adored and beautiful idol,  
Who I believed to be faithful, faith is dead.

Vaghezza ho sol di piangere,  
Mi pasco sol di lagrime,  
Il duolo è mia delizia  
E son miei gioie I gemiti.

I find charm only in weeping,  
I nourish myself by my tears.  
Grief is my delight  
And my moans are my joy.

Ogni martire aggradami,  
Ogni dolor diletta mi,  
I singulti mi sanano,  
I sospir mi consolano.

Every anguish pleases me,  
Every sadness is my delight,  
My sobs heal me,  
And my sighs console me.

Ma se le fede negami  
Quell' inconstante e perfido,  
Almen fede serbatemi  
Sino alla morte, O lagrime!

But if he denies faith,  
He who is fickle and treacherous,  
At least faithfully serve me  
Until death, oh my sorrow!

Ogni tristezza assalgami,  
Ogni cordoglio eternisi,  
Tanto ogni male affligami  
Che m'uccida e sotterrimi,

Every tear soothes me,  
All my mourning lasts for ever,  
So much does each ill afflict me  
That it kills and buries me.

Figure 3. *L'eraclito amoroso*, Translation by Rosemary Galton

<sup>20</sup> Rosemary Galton, "L'eraclito amoroso," Accessed August 1, 2018,  
<https://www.rosemarygalton.co.uk/content/editions/strozzi-l-eraclito-amoroso.pdf>.

## Clara Schumann (1819-1896)

Clara Schumann was a German pianist, composer, teacher, and the wife of acclaimed composer, Robert Schumann. She was one of the chief European pianists of the nineteenth century. As a young prodigy, she was appointed K.k. Kammervirtuosin in the Austrian court. Her performances included the works of Goethe, Paganini, Chopin, Liszt, and Mendelssohn. Within her sixty-year career, her playing was described as having beautiful tone and skillful technique. She was one of the few women to memorize her performed pieces and give solo concerts without accompanying other artists. She had a major influence on how solo performance concerts were performed. Solo concerts became shorter in duration and focused more on individual pieces.

Clara's life was one of musical achievements, which were accompanied by personal struggles. She endured the divorce of her parents, which resulted in the loss of her mother in childhood. Later, she endured a legal battle with her father regarding her marriage to Robert Schumann, the mental illness and death of Robert, and the death of four children. Her later years were spent touring in order to support her children and grandchildren.

Clara's early compositions focused on virtuosity and the imagination. They were considered character pieces. However, her style changed significantly after her marriage to Robert. She then focused on song which included three *lieder* written for her first Christmas with Robert. Clara and Robert made a joint collection of *lieder* together in which Clara's four songs of her *opus 12* were included. Robert was supportive of Clara's compositions, and contacted publishers on her behalf. It was during the romantic era that men and women began to explore the idea of equality within the sexes. This was prevalent in Clara and Robert's relationship. However, Robert's work took priority, whereas Clara was expected to practice and compose only during times when Robert could not be disturbed. Robert and Clara shared a special partnership in their marriage. They would often collaborate together by reading poetry, studying scores, and arranging works for piano and instruments. Robert Schumann showed allegiance to Clara by including quotations from her works in his own. The Schumanns met Johannes Brahms shortly before Robert's hospitalization for mental illness. Brahms became a lifelong friend of Clara. He loved and aided her with difficult life decisions. Clara, in return, helped Brahms progress in his career and played his works.

In the 1970's recordings began to appear and Clara's compositions would resurface. There are now over one hundred recordings of her works, and additional added publications of unpublished pieces are being made.<sup>21</sup>

"Er ist gekommen" is one of Clara's most performed pieces. It is set with a wonderful piano accompaniment, which brings intensity to Rückert's text. Text was of the utmost

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<sup>21</sup> Oxford Music Online. "Schumann, Clara," By Nancy B. Reich. Accessed October 1, 2018, [www.oxfordmusiconline.com](http://www.oxfordmusiconline.com).

importance to Clara. In her diary entries, she spoke of her frustration with singers, whom were more concerned about vocal quality and effects rather than text.

“Ihr Bildnis” is from Heine’s poem, “Ich stand in dunkeln Träumen.” This poem was set by six other composers, including Schubert, Grieg, and Wolf. Clara set this poem twice. This setting is her first, whereas her later setting was called “Ich stand in dunkeln Träumen.” Her second setting is shorter and includes rhythmic variations in the vocal line. It does not have the delayed resolution in the postlude, which creates important tension. “Ihr Bildnis” was not published until 1992.

“Liebst du um Schönheit” was written in 1840 and was one of the three songs Clara presented to Robert for their first Christmas together. Robert Schumann enjoyed these songs and would encourage the two of them to publish a volume together. This poem, again written by Rückert, is intimate and possesses a delicate postlude.

“Lorelei” is a poem written by Heine in 1823. Originally titled “Lore-Ley,” the story is taken from a ballad poem written by Clemens Brentano at the beginning of the nineteenth century. *Lurlei* was the term used for an elfin rock, which was a treacherous rock in the Rhine River. Robert Schumann also included this poem in his *Liederkreis*, Op. 39, in which Lorelei is a witch and appears to a huntsman, not allowing him to leave the woods.<sup>22</sup>

Er ist gekommen (He came in storm and rain)

Er ist gekommen in Sturm und Regen	He came in storm and rain,
Ihm Schlag beklommen mein Herz entgegen.	My anxious heart leapt towards him.
Wie konnt’ ich ahnen,	How could I know
Daß seine Bahnen	That his destiny
Sich einen sollten meinen Wegen?	Would join with mine?

Er ist gekommen in Sturm und Regen,	He came in storm and rain,
Er hat genommen mein Herz verwegen.	He boldly took my heart.
Nahm er das meine?	Did he take mine?
Nahm ich das seine?	Did I take his?
Die beiden kamen sich entgegen.	Both drew nearer to one another.

Er ist gekommen in Sturm und Regen!	He came in storm and rain,
Nun ist gekommen des Frühlings Segen.	Now springtime’s blessing has come
Der Freund zieht weiter,	My beloved journeys on his way

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Carol Kimball, *Women Composers: A Heritage of Song*. (Milwaukee: Hal Leonard Productions, 2004), 168-180.

Ich sehe es heiter,  
Denner bleibt mein auf allen Wegen.

I cheerfully watch him leave,  
For he is mine now wherever he goes.

-Friedrich Rückert

Ihr Bildnis (Her Picture)

Ich stand in dunklen\* Träumen  
Und starrte ihr Bildnis an,  
Und das geliebte Antlitz  
Heimlich zu leben begann.

I stood in dark daydreams  
And gazed at her picture  
And that beloved face  
Began to come slowly to life.

Um ihre Lippen zog sich  
Ein Lächeln wunderbar,  
Und wie von Wehmutstränen  
Erglänzte ihr Augenpaar.

Around her lips played  
A wondrous laughing smile  
And tears of sorrow  
Glistened in her fair eyes.

Auch meine Tränen flossen  
Mir von den Wangen herab,  
Und ach! Ich kann's nicht glauben,  
Daß ich dich verloren hab!

My tears also, flowed  
Down my cheeks  
And ah! I cannot believe  
That I have lost you!

\* Dunkeln often given instead of dunkeln

- Heinrich Heine

Liebst du um Schönheit (If you love for beauty)

Liebst du um Schönheit  
O nicht mich liebe!  
Liebe die Sonne,  
Sie trägt ein gold'nes Haar!

If you love for beauty  
Oh, do not love me!  
Love the sun,  
She has golden hair!

Liebst du um Jugend,  
O nicht mich liebe!  
Liebe der Frühling,  
Der jung ist jedes Jahr!

If you love for youth,  
Oh, do not love me!  
Love the spring  
It is young every year!

Liebst du um Schätze,  
O nicht mich liebe,  
Liebe die Meerfrau,  
Sie hat viel Perlen klar.

If you love for riches  
Oh, do not love me!  
Love the mermaid,  
She has many shining pearls.

Liebst du um Liebe,  
O ja, mich liebe!  
Liebe mich immer,  
Dich lieb' ich immerdar.

If you love for love,  
Oh yes, love me!  
Love me forever,  
I will love you always.

-Friedrich Rückert

### Lorelei<sup>23</sup>

Ich weiß nicht, was soll es bedeuten,  
Daß ich so traurig bin;  
Ein Märchen aus alten Zeiten,  
Das kommt mir nicht aus dem Sinn.

I do not know the reason  
That I feel so sad;  
An old tale from long ago  
Continues to haunt my mind.

Die Luft ist kühl und es dunkelt,  
Und ruhig fließt der Rhein;  
Der Gipfel des Berges funkelt  
Im Abendsonnenschein.

The air is cool and it grows dark,  
And quietly flows the Rhine;  
The peak of the mountain glistens  
In the evening sunshine.

Die schönste Jungfrau sitzet  
Dort oben wunderbar,  
Ihr goldnes Geschmeide blitzet,  
Sie kämmt ihr goldnes Haar.

A most beautiful maiden sits  
So wondrously up there,  
Her golden treasure sparkles,  
She combs her golden hair.

Sie kämmt es mit goldenem Kamme  
Und singt ein Lied dabei;  
Das hat eine wundersame,  
Gewaltige Melodei.

She combs it with a comb of gold  
While she sings a song  
That has a wonderfully strange  
And powerful melody.

Den Schiffer im kleinen Schiffe  
Ergreift es mit wildem Weh;  
Er schaut nicht die Felsenriffe,  
Er schaut nur hinauf in die Höh.

The boatman in his little ship  
Is seized with longings, and violent despair  
He does not look at the rocks ahead,  
He looks only up at the heights.

Ich glaube, die Wellen verschlingen  
Am Ende Schiffer und Kahn;  
Und das hat mit ihrem Singen  
Die Lorelei getan.

I think, in the end that the waves  
Swallow the boatman and his boat  
And that this was done  
By the Lorelei and her singing.

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<sup>23</sup> Carol Kimball, *Women Composers: A Heritage of Song*. (Milwaukee: Hal Leonard Productions, 2004), 168-180.

-Heinrich Heine

Figure 4. Rückert and Heine poetry, Translation by Carol Kimball

Daniel Zlatkin and Beth Bachmann

The Da Capo Chamber Players, Calidore Quartet, The Brass Project, New Haven Symphony Orchestra, and The Orchestra Now have all performed Daniel Zlatkin's compositions. His music has been featured at National Sawdust (Brooklyn), Music from Angel Fire (New Mexico), and the Fisher Center for Performing Arts (Hudson Valley).

Zlatkin is influenced by Mahler, Berg, Ligeti, Thoreau, Adès, Schenker, Dante, and Galina Ustvolskaya. He aspires to tell a story and stretch reality with his music. Listeners often describe it as visceral, clear, austere, and humorous.

As a cellist, he has extensive orchestral and chamber music experience. He also frequently performs his own compositions. He has been mentored by Joan Tower, George Tsontakis, Michael Daugherty, Evan Chambers, Walter Russell Mead, and Peter Wiley. He is a recipient of a 2015 Davis Projects for Peace grant, and was a finalist for the 2015 and 2018 ASCAP Young Composer Awards. He holds a B.M. in composition and cello, a B.A. in political studies from Bard College, and a M.M. in composition from the University of Michigan.

Beth Bachmann is an American poet and author who wrote the book, *The Temper* in 2009 and won the AWP Donald Hall poetry prize and the Kate Tufts Discovery award. She was born in Philadelphia, and her father was a non-combat veteran. She was educated at John Hopkins University in Montreal and currently teaches at Vanderbilt University. Her poetry has been featured in the Kenyon Review, American Poetry Review, Blackbird, Tin House, and Ploughshares.<sup>24</sup>

Zlatkin found Beth Bachmann's poetry appealing due to its dense economy, as well as its visceral and raw energy and imagery. The poems he set are derived from her recent book, *Do not Rise*, which deals with the psychology of war from a soldier's perspective. The poems are tinged with surrealism and symbolism, and push, "...against grammar and logic and into phenomena," as said by Elizabeth Willis, another great contemporary poet. This is this set's premiere.

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<sup>24</sup> Beth Bachman website, "News and events," Accessed October 1, 2018, <http://www.bethbachmann.com/news-and-events>.

salt

The snow needs more  
To oil  
Its throat into song.  
The birds are gone  
And the deer are greedy,  
Eager to cauterize.  
Slip me  
A hinge. My hands are tied  
Like blackened flies. My fingers: hackle and feather.  
Rock, rock, quiet water, rock. What rhymes  
With rose  
-flushed glass? The sun's bloodbath.  
-Beth Bachmann

crisis

The air is hot and then it's cold  
The water wants out so open  
your mouth and say, *snow*.  
The water wants out right there  
on the tongue. The flaw is always  
breaking away. Watch the fire.  
It wants out of the place  
so it splinters like insects  
Out of a hole you pour light into.  
Fragment, then drift or alarm.  
-Beth Bachmann

bright one

Follow the belt. The bull's bloodshot eye is back. So much  
is timing, the stars where they are  
in winter: sailor, soldier, degrees  
we chart. No desire for story, no explanation. The hunter  
seen or unseen, either way, the bodies are struck  
in this or that pattern. Hot stones, the horns and hooves where we feel them.  
-Beth Bachmann

Figure 5. Poems from *Do Not Rise* by Beth Bachmann

### Jake Heggie (1961) and Gini Savage

Jake Heggie is an American composer and pianist. He learned piano at an early age and was influenced by his father, an amateur saxophonist, whom exposed Heggie to jazz standards. Famous musical theater singers, such as Julie Andrews and Barbara Streisand, inspired Heggie's writing. These singers, along with Ernst Bacon, inspired him to write his first composition, at the age of sixteen. Jake met his ex-wife, Johana Harris, while studying piano at the American University in Paris. They would go on to tour together. Unfortunately, Jake experienced a hand injury, which restricted his piano playing. So, he started to again focus on composition. Frederica Von Stade took interest in Heggie's text setting and lyricism, and later commissioned and performed his work.

In 1998, he became San Francisco Opera's composer-in-residence. During this time, he wrote his famous opera, *Dead Man Walking*, which has been performed internationally over 150 times.

His songs can be divided into two styles. His earlier songs are playful and jazzy, whereas his later songs focus on more serious social issues and echo theatrical elements of his opera. Heggie is known to blend genres throughout his compositions. This is especially apparent throughout his songs and operas.<sup>25</sup> Leonard Bernstein, Samuel Barber, and Stephen Sondheim are great influencers of his compositional style, which focus on melody.

*Natural Selection* is set to poetry by Gini Savage. Savage was a San Francisco Bay writer who came to the United States from England as a child after being evacuated during the war.

The second song, "Animal Passion", first inspired the poetry of *Natural Selection*. This poem came about from a class assignment where she was given the task to write a, "I want" poem. Jake Heggie, her friend and not yet the well-known composer he would become, became interested in setting this poem to song.

She first performed this poem at her husband's tennis club and got a surprising reaction from the audience. The idea in the poetry was drawn from a story Savage heard of a young woman who was walking in the mountains and was taken by a mountain lion.

"Animal Passion" would inspire Heggie and Savage to collaborate on a set of five songs. The poem follows a woman's search for her own understanding of self before truly finding her meaning. It is often compared to Schumann's *Frauenliebe und leben*.<sup>26</sup>

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<sup>25</sup> Oxford Music Online. "Heggie, Jake," By Melanie Feilotter, accessed September 29, 2018, [www.oxfordmusiconline.com](http://www.oxfordmusiconline.com).

<sup>26</sup> Neshama Franklin, "Interview with Gini Savage," YouTube video, 26:50, November 12, 2015, <http://www.youtube.com/watch?v=yk5yDDItkIU>.

### Creation

I gave birth to myself, my own mother and father  
For years I ran like a clockwork mouse  
Mama says, Papa says, Mama says, Papa says,  
When does Goldilocks say I am, I am  
Ah, driven, I didn't stop, expected more from the umbilicus  
Never once got off the hook line or sinker  
Now before the world  
I reach out  
-Gini Savage

### Animal Passion

Fierce as a bobcat's spring with startup speeds of sixty miles per hour  
I want a lover to sweep me off my feet and slide me into the gutter  
Without the niceties of small talk roses or champagne  
I mean business, I want whiskey, I want to be swallowed whole,  
I want tiles to spring off of walls when we enter hotel rooms  
Or afternoon apartments  
I won't pussyfoot around responsibility  
"shoulds" and "oughts" are out for good  
Ah, and I don't want to be a fat domestic cat  
I want to be frantic, yowls and growls to sound like the lion house at feeding time  
I don't give a damn who hears, I don't give a damn!  
No discreet eavesdropper's coughs can stop us in our frenzy.  
Let the voyeurs voient and let the great cats come.  
-Gini Savage

### Alas! Alack!

Alas! Alack! I have a knack for falling for the wrong man  
Cavaradossi or Don Ottavio were just too tame  
I never seem to want to stick to my own script  
It's the chain-smoking bad guy I leather the one who'll ruffle my feathers the most  
Who get me, ah  
I fear it's alack, Alas!

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Ah, as Tosca, I lost it over Scarpia, not such a bad fella  
He had the power and the steady job the better tune  
So when they asked me to pick up the knife and dispatch him, I demurred  
Perhaps, it was his theme song I preferred  
I know there's a lack Alas!  
If I were Oberon, I'd chose Puck,  
For Pamina, it's Papagena  
If I'm Brünnhilde it's bound to be Wotan on whom I'm stuck  
If Isolde were smitten by King Marke or Melot, would it make her a zealot?  
Damn! I know there's alack- Alas!  
-Gini Savage

### Indian Summer- Blue

When I was sixteen I had a red hot Chevy- bucket seats, white top, the steering not too heavy  
I loved that car like a child loves a pony  
Shoe-blacked its tires my freedom to ride  
Now I am Bluebeard's wife  
I'd rather be Sleeping Beauty  
“Honey, don't open the door,” he says though he gave me a master key and I've peeked  
through the keyhole  
Always a guard on duty a red light and odor of rusty gardenia slips out from under the door  
No bushes grow in the garden a saint's blood smells of roses  
Blue was married before  
At least three times  
No fam'ly portrait and I don't ask  
It's so hot, I get tired here in the east  
I could doze away the days  
Blue thinks I'm too fat, too this to that  
Mama says curiosity killed...  
The cat may well undo me  
-Gini Savage

### Joy Alone

The stunning silence of myself from the hearts of forests middle of mountains  
A late low sun rests her friendly hand on the crowns of uncompromised trees  
A fox streaks across the sand of scented sagebrush  
A chatter of chipmunks scatters, squirrels who stuff their briefcases for the winter  
Blue collar workers, long term plans

The resinous crunch of orange pine needles, warm underfoot  
A windfall of sweet cones  
Joy Alone  
A startle of saplings, the power of trees  
Unrav'ling of rivers  
Joy alone

Figure 6. *Natural Selection* by Gini Savage

Lena McLin (1929)

Lena McLin is a composer, pianist, and educator from Atlanta, Georgia. She founded the McLin Opera Company in 1957 in order to help promote African American singers, who were not being recognized due to racial segregation. She also founded the gospel ensemble, the McLin Singers. She produced a film, *The Origin of the Spiritual* in 1972 and wrote a textbook entitled *Pulse: A History of Music* in 1977. The Music Educators National Conference appointed her as an advisor on rock music. She has written over four hundred compositions in various genres. She has also written the music curriculum for the Chicago public school system, where she taught for 35 years.

Her mother was a church music director and her father was a pastor. Her first performances in music were centered on sacred music within the Baptist church. One of her childhood friends was Martin Luther King Jr., who inspired McLin to create opportunities for African Americans in her music and throughout all aspects of her life. She lived with her uncle, Thomas A. Dorsey, for part of her childhood. Dorsey is known as the father of gospel music. This experience had a heavy influence on her. She was educated in piano and violin at Spelman College, and in music theory, composition, and counterpoint at the American Conservatory of Music.<sup>27</sup>

*Songs of Love* utilize the poetry of Paul Laurence Dunbar, who was the first influential African American poet in American literature. Dunbar also wrote novels, essays, and short stories. Mark Rucker, who is a close colleague of Lena McLin, recorded *Songs of Love*.<sup>28</sup>

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<sup>27</sup> Mart K. Newland., "McLin, Lena." *African American National Biography*, edited by Ed. Henry Louis Gates Jr., edited by Evelyn Brooks Higginbotham. Oxford African American Studies, <http://www.oxfordaasc.com>.

"Paul Laurence Dunbar," Poetry Foundation, accessed October 1, 2018, [www.poetryfoundation.org](http://www.poetryfoundation.org).

Silence

‘Tis better to sit beside the sea, Here on a spray-kissed beach,  
In silence, in silence,  
That between such friends as we is full of deepest speech.  
-Paul Laurence Dunbar

The Unlucky Apple

‘Twas an apple in Eden caused our fathers primal fall;  
And the Trojan War, remember- ‘Twas an apple caused it all.  
So for weeks I’ve hesitated, you can guess the reason why,  
For I want to tell my darling  
He’s the apple of my eye.  
-Paul Laurence Dunbar

If I could give you all I have

If I could give you all I have it would not be enough.  
If all my life I’d grasp and save  
It would not fill this love.  
All men living, all men dead  
Conceiving of love,  
In all the words their hearts have said, have not said enough  
To make the whole star reach of sky they might be thinking of  
Deep as this simple you and I  
Your love, my love.  
-Paul Laurence Dunbar

Figure 7. *Songs of Love* by Paul Laurence Dunbar

Amazing Grace

Amazing grace, how sweet the sound, That saved a wretch like me!  
I once was lost, but now I’m found; Was blind, but now I see.

‘Twas grace that taught my heart to fear, And grace my fears relieved;  
How precious did that grace appear the hour I first believed!

Through many dangers, toils, and snares I have already come;  
Tis grace that brought me safe thus far, and grace will lead me home.

The Lord has promised good to me, his word my hope secures;  
He will my shield and portion be as long as life endures

Yea, when this flesh and heart shall fail, and mortal life shall cease,  
I shall possess within the veil a life of joy and peace  
Amazing grace, amazing grace, amazing grace,  
Amazing grace.

-John Newton

Figure 8. *Amazing Grace* by John Newton

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## CHAPTER III

### Diversity at the Turn of the Century

#### RECITAL TWO PROGRAM

Kristen DiNinno, Mezzo-Soprano

Lydia Qiu, Piano

Camron Gray, Tenor

ZigeunerLieder

Johannes Brahms (1833-1897)

I.

II.

III.

IV.

V.

VI.

VII.

VIII.

Siete canciones populares españolas

Manuel de Falla (1876-1946)

El paño moruno

Seguidilla murciana

Asturiana

Jota

Nana

Canción

Polo

*Intermission*

Rückert-Lieder

Blicke mir nicht in die Lieder!

Ich atmet' einen linden Duft

Ich bin der Welt abhanden gekommen

Um Mitternacht

Gustav Mahler (1860-1911)

From *Carmen*

Habanera: L'amour est un oiseau rebelle

Séguidilla: Près des remparts de Séville

Georges Bizet (1838-1875)

Camron Gray, tenor

## RECITAL TWO PROGRAM NOTES

### Diversity at the Turn of a Century

Johannes Brahms was born in 1833 as a child of Johanna Henrika Christiane Nissen and Johann Jakob Brahms. His father, a musician, played various instruments and would play in dance halls and taverns. Johannes was born into poverty but was afforded a good education at private schools and lessons in piano, cello, and horn. It was by the 1840's that he started to compile a manuscript of collections of European folksongs.<sup>29</sup>

In 1853 Brahms met Robert Schumann and would notoriously form a close relationship with Clara Schumann, Robert's wife. This close relationship was assumed to inspire his writing to such a degree that he wrote a musical theme named "CLARA" within his music.

Brahms is considered to be one of the greatest composers of the nineteenth century and a major German composer. He has written over 380 songs, many of which are stemmed from his interest in folk music. Brahms is a composer who is known for originality and was motivated by old manuscripts, techniques, and forms of the past. This influenced the importance of musical symmetry in his works and of lyricism. Brahms often chose less-known poets and was criticized for not having a true synthesis of poetry and music. He was systematic in form but still allowed room for artistry.<sup>30</sup>

The *Zigeunerlieder* was written in two sets of vocal quartets for soprano, contralto, tenor and bass. The first set, *Opus 103*, was written in 1887 while songs 3-6, *Opus 112*, were written between 1888 and 1891. In 1889 Brahms used eight of the eleven quartets from *Opus 103* and arranged them for solo voice and piano.<sup>31</sup> The songs are inspired by the Hungarian music of the gypsies of which Brahms was passionate about. Many of the Hungarian dances arose from the 1848 rebellion where Hungarian refugees emigrated to Hamburg. The songs have the rhythm of dance within both the piano and vocal parts. Hugo Conrat wrote the German translation. The songs are simple and in duple meter, but portray an array of emotions through dramatic style, color, and rhythms which included dotted rhythms and syncopation. Hungarian music lacked an upbeat and for this reason, many times, the words are accented on the first syllable. Brahms crafted his music appropriately to account for the stress of the language. The set starts and ends with strongly accented and extensive songs.<sup>32</sup>

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<sup>29</sup> George S. Bozarth and Walter Frisch, "Brahms, Johannes," *Oxford Music Online*, Accessed February 15, 2019, [www.oxfordmusiconline.com](http://www.oxfordmusiconline.com).

<sup>30</sup> Carol Kimball, *Song: A Guide to Art Song Style and Literature* (Milwaukee: Hal Leonard Corporation, 2005), 103-109.

<sup>31</sup> Sue Ellen Teat, "Delight for the Solo Singer: Brahms' Gypsy Songs." *American Music Teacher* Vol. 33, No. 2, pp. 24-25.

<sup>32</sup> Carol Kimball, 109.

1.

He, Zigeuner, greife in die Saiten ein!  
Spiel das Lied vom ungetreuen Mägdelein!  
Laß die Saiten weinen, klagen, traurig bange,  
Bis die heiße Träne netzet diese Wange!

Hey, gypsy, sound your strings!  
Play the song of the faithless girl!  
Make the strings weep and moan in sad  
despair till hot tears moisten these cheeks!

2.

Hochgetürmte Rimaflut, wie bist du so trüb;  
An dem Ufer klag ich laut nach dir, mein  
Lieb!  
Wellen fliehen, Wellen strömen,  
Rauschen an dem Strand heran zu mir;  
An dem Rimaufer laßt mich ewig weinen  
nach ihr!

Rima, how troubled your towering waters are;  
I'll lament for you loudly on its banks, my  
love!  
Waters rush by, waves stream past,  
Roaring towards me on the shore;  
On the banks of the Rima let me weep for her  
eternally!

3.

Wisst ihr, wann mein Kindchen  
Am allerschönsten ist?  
Wenn ihr süßes Mündchen  
Scherzt und lacht und küßt  
Schätzelein  
Du bist mein,  
Inniglich  
Küß ich dich,  
Dich erschuf der liebe Himmel  
Einzig nur für mich!  
Wißt ihr, wann mein Liebster  
Am besten mir gefällt?  
Wenn in seinen Armen  
Er mich umschlungen hält.  
Schätzelein,  
Du bist mein,

---

Do you know when my little girl  
Is at her loveliest?  
When her sweet little mouth  
Jokes and laughs and kisses.  
Sweetheart,  
You are mine,  
Tenderly  
I kiss you,  
Dear heaven made you  
For me alone!  
Do you know when my beloved  
Pleases me most?  
When he holds me  
In his arms' embrace.  
Sweetheart,  
You are mine,

Inniglich  
Küß ich dich,  
Dich erschuf der liebe Himmel  
Einzig nur für mich!

Tenderly  
I kiss you,  
Dear heaven made you  
For me alone!

4.

Lieber Gott, du weißt, wie oft bereut ich hab,  
Daß ich meinem Liebsten einst ein Küßchen  
gab.  
Herz gebot, daß ich ihn küssen muß,  
Denk so lang ich leb an diesen ersten Kuß.  
Lieber Gott, du weißt, wie oft in stiller  
Nacht  
Ich in Lust und Leid an meinen Schatz  
gedacht.  
Lieb ist süß, wenn bitter auch die Reu,  
Armes Herze bleibt ihm ewig, ewig treu.

Dear God, you know how often I've regretted  
That little kiss I once gave my dearest.  
  
My heart decreed I had to kiss him,  
As long as I live I'll think of that first kiss.  
Dear God, you know how often in silent  
nights  
I've thought of my love in joy and pain.  
  
Love is sweet, however bitter the regret,  
My poor heart will ever be faithful to him.

5.

Brauner Bursche führt zum Tanze  
Sein blauäugig schönes Kind,  
Schlägt die Sporen keck zusammen,  
Csardas-Melodie beginnt,  
Küßt und herzt sein süßes Täubchen,  
Dreht sie, führt sie, jauchzt und springt;  
Wirft drei blanke Silbergulden  
Auf das Cimbale, daß es klingt.

A swarthy lad leads his lovely  
Blue-eyed lass to the dance,  
Boldly clashes his spurs together,  
A csárdás medody begins,  
He kisses and hugs his sweet little dove,  
Turns her, leads her, exults and leaps;  
Throws three shining silver florins  
That make the cimbalom ring.

6.

Röslein dreie in der Reihe blühn so rot,

Three little red roses bloom side by side,

Daß der Bursch zum Mäd'el gehe, ist kein  
Verbot!  
Lieber Gott, wenn das verboten wär,  
Ständ die schöne weite Welt schon längst  
nicht mehr,  
Ledig bleiben Sünde wär!  
Schönstes Städtchen in Alföld ist  
Ketschkemet  
Dort gibt es gar viele Mädchen schmuck und  
nett!  
Freunde, sucht euch dort ein Bräutchen aus,  
Freit um ihre Hand und gründet euer Haus,  
Freudenbecher leeret aus!

Kommt dir manchmal in den Sinn,  
Mein süßes Lieb,  
Was du einst mit heil'gem Eide  
Mir gelobt?  
Täusch mich nicht, verlaß mich nicht,  
Du weißt nicht wie lieb ich dich hab,  
Lieb du mich, wie ich dich,  
Dann strömt Gottes Huld auf dich herab!

Rote Abendwolken ziehn  
Am Firmament,  
Sehnsuchtsvoll nach dir, mein Lieb,  
Das Herze brennt;  
Himmel strahlt in glühnder Pracht  
Und ich träum bei Tag und Nacht  
Nur allein von dem süßen Liebchen mein.

It's no crime for a lad to visit his lass!  
Dear God, if that were a crime,  
This fair wide world would long ago have  
ceased to exist,  
Staying single would be a sin!  
The loveliest town in Alföld is Kecskemét,  
Where many smart and nice girls live!  
Friends, find yourselves a young bride there,  
Win her hand and set up house,  
Drain beakers of joy!

7.

Do you sometimes recall,  
My sweetest,  
What you once pledged to me  
With a sacred oath?  
Do not deceive me, do not leave me,  
You do not know how much I love you,  
Love me as I love you,  
And God's grace will pour down on you!

8.

Red evening clouds drift  
Across the sky,  
My heart burns longingly  
For you, my love;  
The sky's ablaze in glowing glory  
And night and day I dream  
Solely of my sweet love.

-Translation by Richard Stokes<sup>33</sup>

Figure 9. *Zigeunrlieder*, Translation by Richard Stokes

### Manuel de Falla (1876-1946)

Manuel de Falla is a leading figure in the Spanish School. He is known as the first Spanish internationally known composer since the renaissance.<sup>34</sup> His music has been compared to Federico García Lorca. He made his reputation from only half a dozen works and was educated in Cadiz and Madrid. In Madrid, he wrote *zarzuelas*, light opera with spoken dialogue, and studied under Felipe Pedrell who was a well-known composer and folklorist. Manuel, being influenced by Pedrell, became interested in early Spanish songs. Manuel learned of the *L' Acoustique Nouvelle*, which was a book that elaborated on harmonic theories and questioned the semitone as a supremacy. The semitone was the link between harmonic theory and *Cante Jundo*. *Cante Jundo*, or deep song, became one of the most important influences in De Falla's compositions. In *Cante Jundo*, the melodic range was limited to a sixth. There was a pattern of repetitive single notes and an extensive use of ornamental figures. A cry or call was used in *Cante Jundo* as a means of expression, usually as "Ay!"<sup>35</sup>

Manuel de Falla is known for his opera *La vida breve*. The success of this well-known composition would lead him to Paris where he lived from 1907-1914. In Paris, Manuel met other well-known composers such as Debussy, Fauré, Ravel, Dukas, and Albéniz. It was Dukas who suggested that Manuel's opera, *La vida breve*, be performed at the Paris Opéra Comique in 1913. In Paris, Manuel worked on his *Siete canciones populares españolas*. This piece became his most important contribution to the repertoire. He would finish this set in Madrid.

*Siete canciones populares españolas* are folk melodies arranged by Falla which are from various regions of Spain that include Murcia, Asturias, Aragon, and Andaluci. Manuel de Falla said, "In all honesty, I think the spirit is more important than the letter. The essential features of these songs are rhythm, tonality, and melodic intervals. The people themselves prove this by their infinite variations on the purely melodic lines of the songs..." The harmonies suggest features of the guitar. Having studied piano, much of the piano line is virtuosic and, along with the voice, uses dance and folk rhythms. Falla planned the order of the pieces carefully to present the contrast in mood and tonality.

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<sup>33</sup> Richard Stokes, "Songs," *Oxford Lieder*, Accessed February 15, 2019, [www.oxfordlieder.co.uk](http://www.oxfordlieder.co.uk).

<sup>34</sup> Diana Gail Allan, "Cante Jondo: An Aesthetic Force as Reflected in Manuel De Falla's *Siete Canciones Populares Españolas*," DMA diss., University of Texas at Austin, 1994.

<sup>35</sup> Chricton, Ronald, *Manuel De Falla. Descriptive Catalogue of his Works*, (London: J.&W. Chester/Edition Wilhelm Hansen, 1976).

*El paño moruno* (The Moorish cloth) is based upon an ancient folk song in Murcia. The bass line has an exotic melody and the text compares a lover to a stained cloth that has now lost its value. *Seguidilla Murciana* is based upon a seguidilla, a dance in a fast triple time, in Murcia. *Asturiana* is melody taken from Asturias, in northern Spain. The text focuses on a green pine tree which symbolized sensual desires in ancient Spain. *Jota* is a dance-song from Aragon and usually is accompanied with guitars and castanets. *Nana* is a lullaby or cradle song from Andalucia. *Canción* is an enticing love song that is sung over a rhythmic ostinato bass line. *Polo* is a striking, passionate last song of the set. It is based upon flamenco song.<sup>36</sup>

1. *El paño moruno*

Al paño fino, en la tienda,  
una mancha le cayó.  
Por menos precio se vende,  
porque perdió su valor.  
¡Ay!

On the delicate fabric in the shop  
there fell a stain.  
It sells for less  
for it has lost its value  
Ay!

2. *Seguidilla Murciana*

Cualquiera que el tejado tenga de  
vidrio, no debe tirar piedras al del  
vecino.

People who live in glass houses  
shouldn't throw stones  
at their neighbor's.

Arrieros semos; ¡puede que en el  
camino, nos encontremos!

We are drovers; it may be  
we'll meet on the road!

Por tu mucha inconstancia, yo te  
comparo con peseta que corre de  
mano en mano; Que al fin se  
borra, y créyendola falsa nadie la  
toma!

For your many infidelities  
I shall compare you to a peseta passing  
from hand to hand, till finally it's worn  
down –and believing it false  
no one will take it

---

<sup>36</sup> Carol Kimball, 502.

### 3. *Asturiana*

Por ver si me consolaba,  
arrimeme a un pino verde,  
Por verme llorar, lloraba.  
Y el pino como era verde,  
por verme llorar, lloraba!

To see if it might console me  
I drew near a green pine.  
To see me weep, it wept.  
And the pine, since it was green,  
wept to see me weeping!

### 4. *Jota*

Dicen que no nos queremos,  
porque no nos ven hablar.  
A tu corazón y al mío  
se lo pueden preguntar.  
Ya me despido de tí,  
de tu casa y tu ventana.  
Y aunque no quiera tu madre.  
Adiós, niña, hasta mañana.

They say we're not in love  
since they never see us talk;  
let them ask  
your heart and mine!  
I must leave you now,  
your house and your window,  
and though your mother disapprove,  
goodbye, sweet love, till tomorrow.

### 5. *Nana*

Duérmete, niño, duerme,  
duerme, mi alma,  
duérmete, lucerito,  
de la mañana.  
Naninta, nana.  
duérmete, lucerito  
de la mañana.

Sleep, little one, sleep,  
sleep, my darling,  
sleep, my little  
morning star.  
Lullay, lullay,  
sleep, my little  
morning star.

### 6. *Canción*

Por traidores, tus ojos,  
voy a enterrarlos.  
No sabes lo que cuesta

Since your eyes are treacherous,  
I'm going to bury them;  
you know not what it costs,

»del aire«.	'del aire',
Niña, el mirarlos	dearest, to gaze into them.
»Madre, a la orilla«.	'Mother, a la orilla.'
Dicen que no me quieres,	They say you do not love me,
ya me has querido.	but you loved me once.
Váyase lo ganado,	Make the best of it
»del aire«.	'del aire',
Por lo perdido,	and cut your losses,
»Madre, a la orilla«.	'Mother, a la orilla.'

### 7. *Polo*

¡Ay! Guardo una pena en mi pecho que a nadie se la diré.	Ay! I have an ache in my heart of which I can tell no one.
¡Malhaya el amor, malhaya y quien me lo dió a entender! ¡Ay!	A curse on love, and a curse on the one who made me feel it! Ay!

- Translation by Jaqueline Cockburn and Richard Stokes<sup>37</sup>

Figure 10. *Siete canciones populares españolas*, Translation by Richard Stokes

### Gustav Mahler (1860-1911)

Gustav Mahler's music is described as "New German Modernism." Mahler wrote large scale symphonies and songs, many of which are with orchestra.<sup>38</sup> His music is known to have simple, beautiful, and challenging melodies. Many of his songs are written for large voices, an extensive range, and have a folk-like aspect. His style has elements of classicism and romanticism. His use of orchestration made him unique among composers of the time. He was persistently specific with markings in his scores. He very often used word painting and his accompaniments would embellish the meaning of the text.

<sup>37</sup> Richard Stokes, "Songs," *Oxford Lieder*, Accessed February 15, 2019, [www.oxfordlieder.co.uk](http://www.oxfordlieder.co.uk).

<sup>38</sup> Peter Franklin, "Mahler, Gustav," *Oxford Music Online*, Accessed February 15, 2019, [www.oxfordmusiconline.com](http://www.oxfordmusiconline.com).

Mahler was born in Bohemia. His parents eventually moved into Moravia with Gustav. In 1875, Mahler was accepted into conservatory where he studied piano under Epstein. Later, in Vienna, during the height of Wagner, he trained with Johannes Brahms and other students. He met Alma Mahler in Vienna as well and married her. Alma, a composer herself, was discouraged to write her own music while married to Gustav. In 1897, he became the conductor of the Vienna Court Opera, and later the Metropolitan Opera and New York Philharmonic.<sup>39</sup>

Mahler's songs, not including his early songs, are written for orchestral cycles. Both the *Rückert-Lieder* and *Wunderhorn* songs were written for orchestra first. He wrote the *Rückert Lieder* between 1901-1904. These songs are not a collection, but rather a cycle. The particular order can be varied in performances. The poetry of each song shapes its formal structure. Rückert's beautiful poetry aligns with the orchestration and/or piano. The poetry is written from a first-person perspective and introduces a wide range of deep, personal emotions. Each song has a common style of drama within simplicity. The ending song, *Um Mitternacht*, affirms Mahler's trust in God.<sup>40</sup>

*Blicke mir nicht in die Lieder*

Blicke mir nicht in die Lieder!  
Meine Augen schlag' ich nieder,  
Wie ertappt auf böser Tat.  
Selber darf ich nicht getrauen,  
Ihrem Wachsen zuzuschauen.  
Deine Neugier ist Verrat!  
Bienen, wenn sie Zellen bauen,  
Lassen auch nicht zu sich schauen,  
Schauen selbst auch nicht zu.  
Wenn die reichen Honigwaben  
Sie zu Tag gefördert haben,  
Dann vor allen nasche du!

Do not look into my songs!  
I lower my gaze,  
As if caught in the act.  
I dare not even trust myself  
To watch them growing.  
Your curiosity is treason.  
Bees, when they build cells,  
Let no one watch either,  
And do not even watch themselves.  
When the rich honeycombs  
Have been brought to daylight,  
You shall be the first to taste!

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<sup>39</sup> Carol Kimball, 127.

<sup>40</sup> Bruno Walter, *Gustav Mahler* (New York: The Greystone Press, 1941), 95.

Ich atmet' einen linden Duft

Ich atmet' einen linden Duft!  
Im Zimmer stand  
Ein Zweig der Linde,  
Ein Angebinde  
Von lieber Hand.  
Wie lieblich war der Lindenduft!  
Wie lieblich ist der Lindenduft!  
Das Lindenreis  
Brachst du gelinde;  
Ich atme leis  
Im Duft der Linde  
Der Liebe linden Duft

I breathed a gentle fragrance!  
In the room stood  
A spray of lime,  
A gift  
From a dear hand.  
How lovely the fragrance of lime was!  
How lovely the fragrance of lime is!  
The spray of lime  
Was gently plucked by you;  
Softly I breathe  
In the fragrance of lime  
The gentle fragrance of love.

*Ich bin der Welt abhanden gekommen*

Ich bin der Welt abhanden gekommen,  
Mit der ich sonst viele Zeit verdorben,  
Sie hat so lange nichts von mir vernommen,  
Sie mag wohl glauben, ich sei gestorben!  
Es ist mir auch gar nichts daran gelegen,  
Ob sie mich für gestorben hält,  
Ich kann auch gar nichts sagen dagegen,  
Denn wirklich bin ich gestorben der Welt.  
Ich bin gestorben dem Weltgetümmel,  
Und ruh' in einem stillen Gebiet!  
Ich leb' allein in meinem Himmel,  
In meinem Lieben, in meinem Lied!

I am lost to the world  
With which I used to waste much time;  
It has for so long known nothing of me,  
It may well believe that I am dead.  
Nor am I at all concerned  
If it should think that I am dead.  
Nor can I deny it,  
For truly I am dead to the world.  
I am dead to the world's tumult  
And rest in a quiet realm!  
I live alone in my heaven,  
In my love, in my song!

*Liebst du um Schönheit*

Liebst du um Schönheit,  
O nicht mich liebe!  
Liebe die Sonne,  
Sie trägt ein goldnes Haar.

If you love for beauty,  
O love not me!  
Love the sun,  
She has golden hair.

Liebst du um Jugend,  
O nicht mich liebe!  
Liebe den Frühling,  
Der jung ist jedes Jahr.  
Liebst du um Schätze,  
O nicht mich liebe!  
Liebe die Meerfrau,  
Sie hat viel Perlen klar.  
Liebst du um Liebe,  
O ja, mich liebe!  
Liebe mich immer,  
Dich lieb' ich immerdar.

If you love for youth,  
O love not me!  
Love the spring  
Which is young each year.  
If you love for riches,  
O love not me!  
Love the mermaid  
Who has many shining pearls.  
If you love for love,  
Ah yes, love me!  
Love me always,  
I shall love you ever more.

### *Um Mitternacht*

Um Mitternacht  
Hab' ich gewacht  
Und aufgeblickt zum Himmel;  
Kein Stern vom Sternegewimmel  
Hat mir gelacht  
Um Mitternacht.  
Um Mitternacht  
Hab' ich gedacht  
Hinaus in dunkle Schranken.  
Es hat kein Lichtgedanken  
Mir Trost gebracht  
Um Mitternacht.  
Um Mitternacht  
Nahm ich in acht  
Die Schläge meines Herzens;  
Ein einz'ger Puls des Schmerzes  
War angefacht  
Um Mitternacht.  
Um Mitternacht  
Kämpft' ich die Schlacht,  
O Menschheit, deiner Leiden;  
Nicht konnt' ich sie entscheiden

At midnight  
I kept watch  
And looked up to heaven;  
Not a star in the galaxy  
Smiled on me  
At midnight.  
At midnight  
My thoughts went out  
To the dark reaches of space;  
No shining thought  
Brought me comfort  
At midnight.  
At midnight  
I paid heed  
To the beating of my heart;  
A single pulse of pain  
Was set alight  
At midnight.  
At midnight  
I fought the battle,  
O Mankind, of your afflictions;  
I could not gain victory

Mit meiner Macht	By my own strength
Um Mitternacht.	At midnight.
Um Mitternacht	At midnight
Hab' ich die Macht	I gave my strength
In deine Hand gegeben!	Into Thy hands!
Herr! über Tod und Leben	Lord over life and death,
Du hältst die Wacht	Thou keepest watch
Um Mitternacht!	At midnight.

- Translation by Richard Stokes<sup>41</sup>

Figure 11. *Rückert Lieder*, Translation by Richard Stokes

### Georges Bizet (1838- 1875)

Georges Bizet was born in Paris on October 25, 1838. He composed during the time of Wagner who had said, “Yesterday I heard Bizet’s masterpiece *Carmen* for the twentieth time. Once more I attended with the same gentle reverence; once again I did not run away.” Wagner was very selective of the music he enjoyed, but Bizet’s orchestration is one that he could withstand.

Bizet’s father was a musician and enrolled Bizet in the Paris conservatoire. Georges took piano and composition under Fromental Halévy and quickly became a well-skilled pianist. He won the Premier prix in 1852 and the Prix de Rome in 1857 at the age of nineteen. Many of his early compositions were for piano. He also wrote comic and serious operas. However, most of his commissions were for opéra-comique. In 1872, he was commissioned to write a new opéra comique of his choosing. Bizet decided upon Prosper Merimée’s novel *Carmen*.<sup>42</sup>

The opera is set in Sevilla in 1820. The audience first sees the officer of dragoons, Morales, with the soldiers, and Micaela who is looking for Don José, the corporal. With the strike of the clock at noon, cigarette-girls enter while taking a break from the factory. Carmen, a cigarette girl, enters last and sees Don José. She sings the *Habanera* and catches Don José’s attention by throwing a flower towards him. Micaela gives *Don José* a message from his mother. He is interrupted by Carmen whom was involved in a fight and Zuniga summons Don José to arrest her. However, while in prison, Carmen sings the *Seguidilla* and persuades Don José into releasing her. Don José is then punished for letting her escape and this ends Act One.<sup>43</sup>

<sup>41</sup> Richard Stokes, “Songs,” *Oxford Lieder*, Accessed February 15, 2019, [www.oxfordlieder.co.uk](http://www.oxfordlieder.co.uk).

<sup>42</sup> Carolyn Abbate and Roger Parker, *A History of Opera*, (New York: W.W. Norton and Company, 2012), 332-340.

<sup>43</sup> Georges Bizet. *Carmen*. G. Schirmer Inc.

As the plot continues, Carmen, as the gypsy smuggler, seduces the corporal Don José. He flees with Carmen to join the gang of smugglers. Carmen eventually grows bored with Don José and moves on to the toreador, Escamillo. Don José, still in love with Carmen, confronts her and out of desperation stabs her when she will not return to him.

An onstage murder changed the genre of opéra comique. Carmen became a female tragic heroine. With the first staging the directors wanted to change the plot to have Carmen live. However, Georges Bizet wanted to stay true to the story. The women in the chorus also were told to act as individuals, and objected to smoking and fighting on stage. The role of Carmen was also seen as an “anti-heroine.” She did not abide to traditional societal roles. Bizet uses motifs throughout the opera and much of the music is realistic. Carmen is actually singing on stage. For example, in the *Habenera* she is singing for the crowd, and in the *seguidilla* she talks of singing to Don José.

Bizet did not live to see the success of this opera. In fact, during a performance of *Carmen* on June 2, 1875 a supernatural event occurred. Galle-Marié played the character Carmen and fainted during the tarot card scene. She returned to the stage but was crying by the end of the opera. It was announced later that Georges Bizet died that night.<sup>44</sup>

*Habanera: L'amour est un oiseau rebelle*

L'amour est un oiseau rebelle	Love is a rebellious bird
Que nul ne peut apprivoiser,	That nothing can tame,
Et c'est bien en vain qu'on l'appelle,	And it is simply in vain to call it
S'il lui convient de refuser.	If it is convenient for it to refuse.
Rien n'y fait, menace ou prière,	Nothing will work, threat or pleading,
L'un parle bien, l'autre se tait;	One speaks, the other stays quiet;
Et c'est l'autre que je préfère	And it's the other that I prefer
Il n'a rien dit; mais il me plaît.	He said nothing; but he pleases me.

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<sup>44</sup> Carolyn Abbate and Roger Parker, 332-340.

L'amour! L'amour! L'amour!  
L'amour!

L'amour est enfant de  
Bohême,  
Il n'a jamais, jamais connu de  
loi,  
Si tu ne m'aime pas, je  
t'aime,

Mais, si je t'aime, prend garde à  
toi!

L'oiseau que tu croyais  
surprendre  
Battit de l'aile et  
s'envola;  
L'amour est loin, tu peux  
l'attendre;  
Tu ne l'attend plus, il est  
là!  
Tout autour de toi vite,  
vite,  
Il vient, s'en va, puis il  
revient!  
Tu crois le tenir, il  
t'évite;  
Tu crois l'éviter, il te  
tient!  
L'amour, l'amour, l'amour,  
l'amour!

L'amour est enfant de  
Bohême,  
Il n'a jamais, jamais connu de  
loi,  
Si tu ne m'aime pas, je  
t'aime,  
Mais, si je t'aime, prend garde à  
toi!

Love! Love! Love! Love!

Love is the child of the Bohemian,  
It has never, never known any law,  
If you don't love me, I love you,

But If I love you, keep guard of yourself!

The bird you thought to surprise  
Bat its wing and flew away;  
Love is far away, you can wait for it;  
If you wait for it no more, it is there!  
All around you, quickly, quickly,  
It comes, goes, then it comes back!  
You think to hold it, it avoids you;  
You think to avoid it, it holds you!  
Love, love, love, love!

Love is the child of the Bohemian,  
It has never, never known any law,  
If you don't love me, I love you,  
If I love you, keep guard of yourself!

*Séguidilla: Près des remparts de Séville*

Près des remparts de Séville,  
Chez mon ami, Lillas Pastia  
J'irai danser la Séguedille  
Et boire du  
Manzanilla.

J'irai chez mon ami Lillas Pastia.

Oui, mais toute seule on s'ennuie,  
Et les vrais plaisirs sont à deux;  
Donc, pour me tenir compagnie,  
J'emmènerai mon  
amoureux!

Mon amoureux, il est au  
diable,  
Je l'ai mis à la porte hier!  
Mon pauvre coeur très consolable,  
Mon coeur est libre comme l'air!  
J'ai les galants à la  
douzaine,  
Mais ils ne sont pas à mon  
gré.

Voici la fin de la semaine;  
Qui veut m'aimer? Je l'aimerai!  
Qui veut mon âme? Elle est à  
prendre.

Vous arrivez au bon  
moment!  
Je n'ai guère le temps  
d'attendre,  
Car avec mon nouvel  
amant,  
Près des remparts de  
Séville,

Near the ramparts of Seville  
At the place of my friend, Lillas Pastia  
I will go to dance the Seguidilla  
And to drink Manzanilla.

I will go to the place of my friend, Lillas  
Pastia.

Yes, but all alone, one gets bored,  
And the real pleasures are for two;  
So, to keep me company,  
I will take away my lover.

My lover, he has gone to the devil,  
I put him out yesterday!

My poor heart, very consolable,  
My heart is free, like the air!  
I have suiters by the dozen,

But, they are not to my taste.

Here it is the weekend;  
Who wants to love me? I will love him!  
Who wants my soul? It's for the taking.

You're arriving at the right time!

I have hardly the time to wait,

For with my new lover,

Near the ramparts of Seville

Chez mon ami, Lillas Pastia!

At the place of my friend, Lillas Pastia!

J'irai danser la Seguedlle et boire du  
Manzanilla.

I will go to dance the Seguidilla  
And to drink Manzanilla

Oui, j'irai chez mon ami Lillas Pastia!

Yes, I will go to the place of my friend, Lillas  
Pastia!

Don José:

Tais-toi! Je t'avais dit de ne pas me parler!

Be quiet, I told you to not talk to me!

Carmen:

Je ne te parle pas, je chante pour moi-même,  
je chante pour moi-même!

I am not talking, I am singing to myself

Et je pense! Il n'est pas défendu de penser!

And I was thinking! It isn't forbidden to  
think!

Je pense à certain officier  
Qui m'aime et qu'à mon tour, oui qu'à mon  
tour Je pourrais bien aimer!

I am thinking of a certain officer,  
Who loves me and whom at my turn, yes at  
my turn I could really love!

Don José:

Carmen!

Carmen!

Carmen:

Mon officier n'est pas un capitaine;  
Pas même un lieutenant,  
Il n'est que brigadier;  
Mais c'est assez pour une Bohémienne,  
Et je daigne m'en contenter!

My officer is not a captain,  
Not even a lieutenant,  
He isn't but a corporal:  
But it is enough for a gypsy girl,  
And I deign to content myself with him!

Don José:

Carmen je suis comme un homme ivre  
Si je cede, si je me livre,  
Ta promesse tu la tiendras,  
Ah! Si je t'aime, Carmen, Carmen, tu  
m'aimeras?

Carmen I am like a man drunk,  
If I give in, if I can get free,  
Your promise, you will keep it,  
Ah! If I love you, Carmen, you will love me?

Carmen:

Oui

Yes...

Don José: Ches Lillas Pastia,	At Lilas Pastia's...
Carmen: Nous danserons	We will dance...
Don José: Tu le promets!	You promise...
Carmen: la Séguedille	The seguidilla...
Don José: Carmen	Carmen
Carmen: En buvant du Manzanilla.	While drinking some Manzanilla.
Don José: Tu le promets!	You Promise!
Carmen: Ah! Près des remparts de Séville, Chez mon ami, Lillas Pastia, Nous danserons la Séguedille et boirons du Manzanilla: Tra la la la la la la la!	Ah! Near the ramparts of Seville At the place of my friend, Lillas Pastia, We will dance the seguidilla and will drink some Manzanilla.

-translation by Leah F. Frey<sup>45</sup>

Figure 12. Excerpts from *Carmen*, Translation by Leah F. Frey

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<sup>45</sup> Leah Frey, *The Aria Database*, Accessed March 1, 2019, <http://www.aria-database.com/>.

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